The Rollei 35 Operation Manual

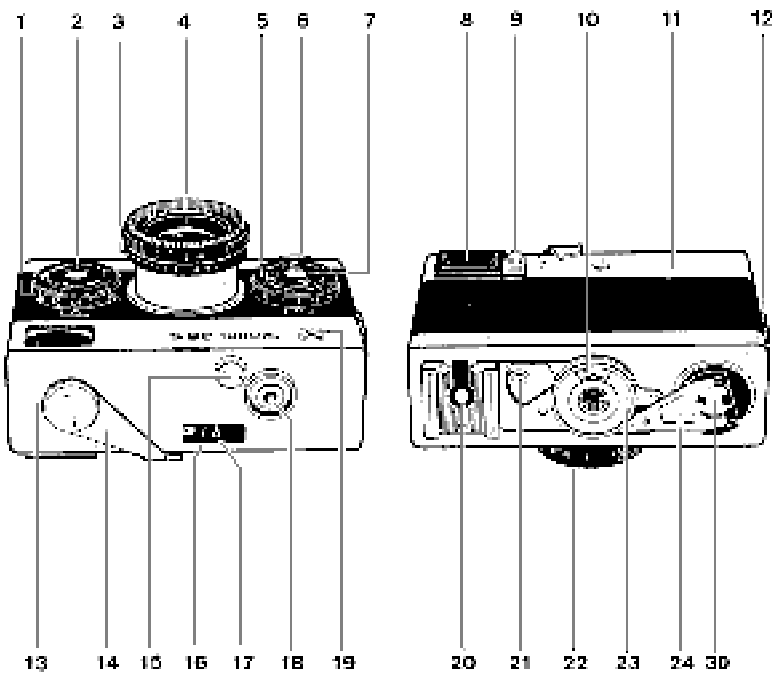


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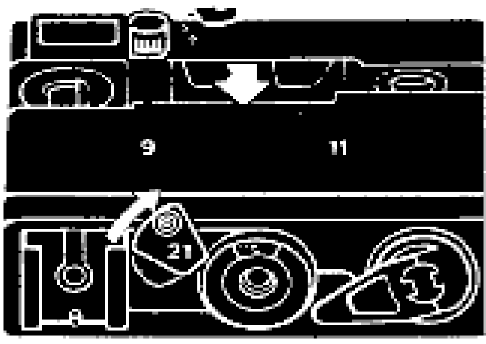
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Controls and Components



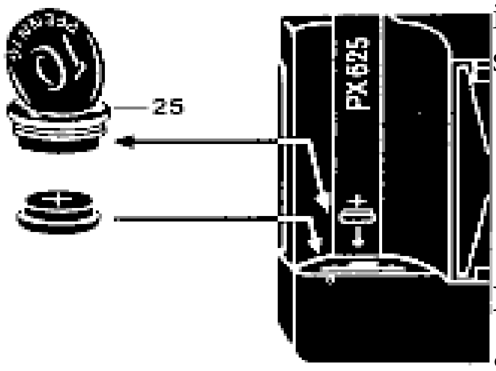
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Loading the Camera



Loading the Camera

Turn down the lever **9**. Unlock the back **11** with lock **21** and pull it off.

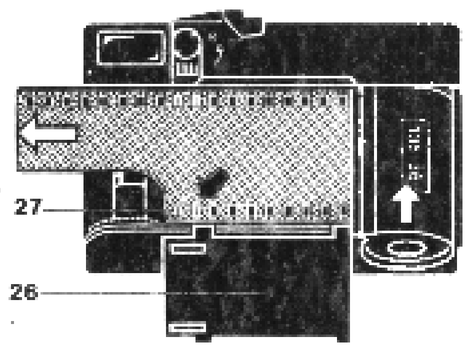


Inserting the battery

Unscrew the slotted screw cap **25** with a coin. Insert the fresh battery into the camera, so that the plus sign + remains visible. Replace the screw cap **25** and screw tight with a coin.

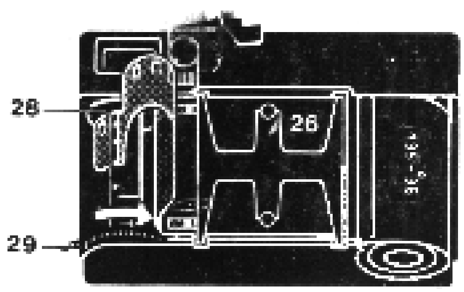
Inserting the film

Swing open the pressure plate **26**.



Push in the cartridge and pull out the film leader until both perforated edges engage the sprocket shaft **27**. Then swing the pressure plate **26** over the film and hold it down.

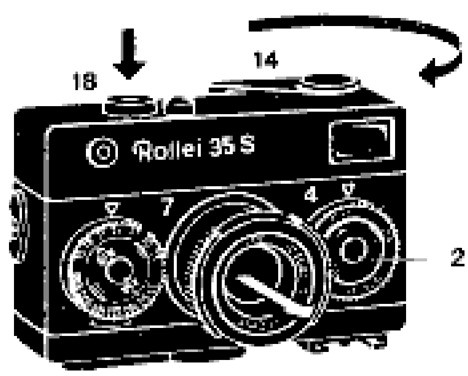
Push the film leader fully through the slot **28** and wind it up on the take-up spool by turning the milled wheel **29** in the direction of the arrow as long as it can be turned.



Push the camera back **11** in place and lock it.

Push the camera back **11** in place until it stop and lock it with lock **21**.

Advancing the film to frame No. 1

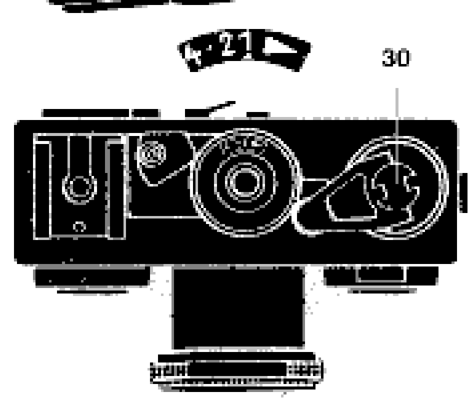


Pull out the lens **4** and turn as far as it will go to engage. Remove the lens cap.

Alternately press down release button **18** and advance by pulling the lever **14** to its stop until the frame counter **10** indicates No. 1. Checking correct film advance: rewind axle **30** will rotate as the film is wound on.

Setting the film speed

Set the index of the film speed dial **7** to the ASA or DIN speed rating shown on the film packing.

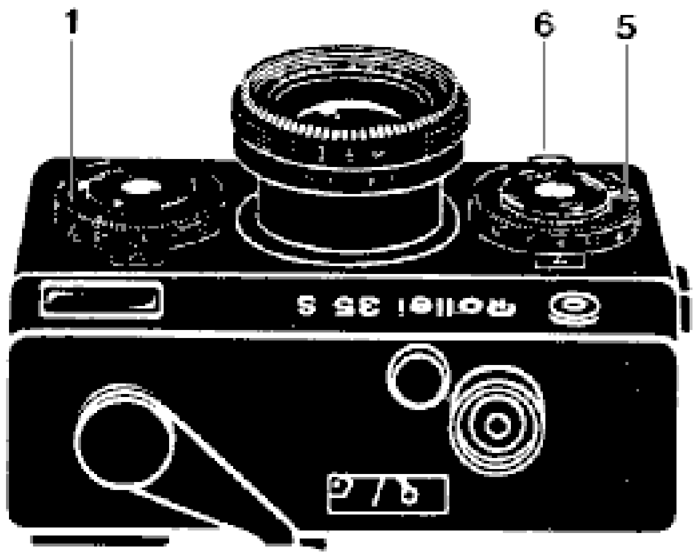


Setting the film indicator

Set the pointer of indicator **2** to the film type in use (black and white negative, colour negative film, artificial light colour film, daylight colour film 3).

Shooting

Shooting



Set the controls by pressing the index fingers against the lower edge of the setting dials. This also releases the aperture dial **5** by pressing on the ledge **6** underneath.

All settings are read off against the triangular index mark at the top.

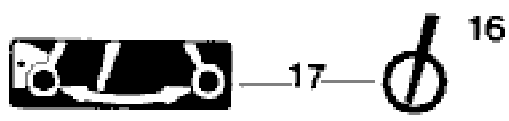
Pre-select the exposure time

Turn the shutter speed dial **1** to engage the selected exposure time opposite the index mark. For instantaneous exposures see hint 6. See also time exposures

Line up the matching pointer

The measuring range starts where the meter needle **16** becomes visible outside the red area.

For reliable readings, point the camera accurately at the subject, so that the exposure meter takes in the correct field of view. For shots out of doors with large sky areas point the camera slightly downwards rather than upwards.



With the camera held in this way: Turn the aperture dial **5** to bring the red matching pointer **17** into line with the meter needle **16**. If neccessary select a longer or shorter exnosure time.

The shutter speed and aperture are now set for correct exposure. For pre-selecting apertures see hint 7.

Setting the distance

Turn the setting ring **22** to set the required distance to the index mark , also hint 8.

The same scale ring carries distances in *meters* in its opposite side (to see that, turn the camera upside down).

Remark.: In the models scaled in *meters*, the *feet* scale is in its opposite side.

Releasing

Sight the subject in the finder **13**: The brilliant frame shows the view taken in. Press the shutter release button **18**. For longer exposure times: keep the release button pressed down until the shutter action is finished.

The short boundary marks within the brilliant frame show the limits of the field of view at near distances below 5 feet (1.5 meters).

For self-timer exposures see hint 2.

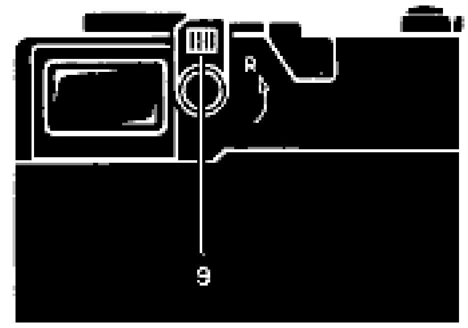
After shooting

To get the camera ready for the next shot, pull the winding lever **14** out as far as it will go with your thumb.

The frame counter **10** shows the number of the next shot. If the winding lever **14** is locked, this signifies that the camera is ready for shooting. Now you can release the lens **4** by pressing the button **15**, and then turn to the left and push back into the body.

Unloading the film

Unloading the film

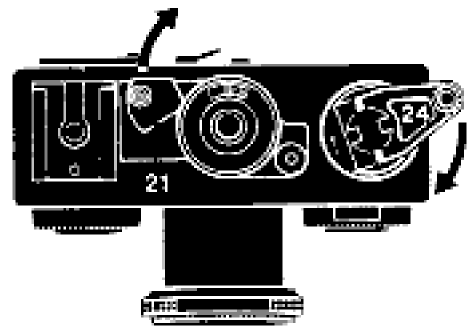


After frame 36, 20 or 12 (depending on film length loaded) the film has to be rewound:

Turn the lever **9** upwards. Unfold the crank **24** and turn in direction of arrow until the resistance of pulling the film disappears.

Fold in the crank again and turn down the lever **9**.

Move the lock **21** outwards and remove the camera back **11**. Take out the cartridge and preferably have processed as soon as possible.



Never change a film in direct sunlight. Use, at least, the shadow of your own body.

Handling Faults and Remedies

Fault	Possible Cause	Remedy
Meter needle does not respond	Preselected exposure time outside setting range Battery exhausted, not inserted or wrongly inserted	Select shorter or longer exposure time (see how) Change or (correctly) fit the battery (see how)
Shutter does not release	Rapid winding lever only partly tensioned	Fully pull out rapid winding lever (see hint 10)
Picture unexposed or partly exposed	Shutter speed too fast for flash bulbs	Shutter speed 1/30 second or longer (see hint 5)
Picture under- or overexposed	Wrong exposure measurement	Measure brightness of main subiect. See close-up or substitute readings, (see hint 9)
Whole film under- or overexposed	Wrong film speed setting	Set film speed correctly. See ASA value on film packing
Whole film unexposed	Film has not advanced due to faulty loading or because torn	Correctly load film (see how), advance smoothly but not too fast (see how)
Image partly or completely unsharp	Subject movement: exposure time too long for moving subject Camera shake: exposure time too long for hand-held shot Image inaccurately fosused	Use faster shutter speed (see hint 6) Support camera or use a tripod (see hint 6) Focus exactly (see how)
Rewind knob does not turn	Film wrongly loaded Film torn	Correctly load film, leader into outer slot (see how) Remove torn piece of film (in the dark, if exposed), trim new leader and rethread (see how)
Heavy resistance against film advance	Excessive exploitation of film length, film entirely wound off	Avoid any force, rewind film somewhat, then finish lever stroke. If film is torn out of cartridge: open back in total darkness only, rewind film by hand and wrap up light-proof
Bright pictures areas washed-out and almost colourless, dark picture areas almost black and without discernable detail	Light contrast excessive for colour film: particularly with against-the-light shots, market and street scenes under high sun, beach and mountain scenes at midday	Select different picture area, photograph very bright and very dark subjects separately, change viewpoint or direction: give preference to morning or afternoon sun which is more suitable for photographing, (see hint 9)

Facts and Figures

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(* and Green text relates to Rollei 35/35T models)

Type:
24 x 36 mm compact view finder camera with manual pointer, meter needle exposure control.

Specification:
Collapsible lens, between-lens shutter 1/2 to 1/500 sec and B, double exposure and blank framelock, exposure metering system coupled to aperture and shutter speed settings, film speed range 25-1600 ASA/15. 33 DIN, indicator dial for film type loaded, self-zeroing frame counter, X-center contact for flash guns, cable release socket, fitting for carrying strap.

Exposure meter:
Pointer / meter needle aligning system with CdS-cell, directed metering to subject foreground, measuring range with 100 ASA/21 DIN film 16-16,000 cd/m2, 17.9-17.900 cd/sq.yd.;

Power supply:
Button cell 1.35 V. (PX13 or PX625)

Finder system:
Optical view finder 0.6 x, bright-line frame with parallax marks, showing surrounding subject field.

Lens:
Rollei **HFT(R)** Sonnar 40 mm f/2.8, filter thread E 30,5 x 0,5 (Tessar 40 mm f/3.5, filter thread E 24 x 0.5*), made by Rollei under license from *Carl Zeiss, Oberkochen, West Germany*; collapsible with shutter tensioned. Five (four*) elements, four components, aperture range 2.8 (3.5*) to 22, manual focusing to 3 ft/ 0.9 m .

Dimensions:
Approx. 97 x 60 x 32 mm, 3'3/16" x 2' 3/8" x 1'1/4" inch (97 x 60 x 30 mm, 3'3/16" x 2'3/8" x 1'3/16" inch*).

Weight:
Approx. 320g / 11 5/16oz (325g / 11 7/16 oz*).

Accessories:
Carrying strap, carrying case, eveready case, lens cap, folding lens hood with E 30.5 x 0.5 (E 24 x 0.5*) thread; medium yellow, orange. UV, R 1.5 filter with E 30.5 x 0.5 (E 24 x 0.5*) thread.

Technical modifications and inclusion of accessories reserved.

Registered trade mark: **Rollei HFT(R)**

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Depth of Field Tables

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Distance (feet)	f 2.8	f 3.5 (4)	f 5.6	f 8.0	f 11	f 16	f 22
Infinity	75'- inf.	60'- inf.	40'- inf.	25'- inf.	19'- inf.	13'- inf.	9'- inf.
20'	16'- 27'	15'- 30'	13'- 43'	11'6"- 80'	9'9"- inf.	8'- inf.	6'6"- inf.
10'	8'10"- 1"16"	8'8"- 12'	8'- 13'6"	7'4"- 16"	6'6"- 21'	5'9"- 38'	5'- inf.
6'	5'7"- 6'6"	5'6"- 6'8"	5'3"- 7'1"	5'- 7'7"	4'8"- 8'7"	4'3"- 10'6"	3'19"- 15'6"
4'	3'10"- 4'2"	3'9"- 4'3"	3'8"- 4'5"	3'6"- 4'8"	3'4"- 5'	3'2"- 5'6"	2'11"- 6'8"
3'	2'11"- 3'1"	2'10"- 3'2"	2'8"- 3'3"	2'7"- 3'4"	2'6"- 3'6"	2'5"- 3'9"	2'3"- 4'3"

Cicle of confusion = .25mm

Distance (meters)	f 2,8	f 3,5 (4,0)	f (5,6)	f 8.0	f 11	f 16	f 22
infinity	23 - inf.	18 - inf.	12- inf.	8- inf.	6- inf.	4- inf.	2,9- inf.
6	4,8 -8	4,5 - 9	4,0 - 13	3,5 - 23	3,0 - inf.	2,5 - inf.	2,0 - inf.
3	2,7 -3,4	2,6 - 3,6	2,4 - 4,6	2,2 - 5,6	2,0 - 6	1,75 - 11	1,5 - inf.
2	1,85 -2,18	1,8 - 2,2	1,7 - 2,4	1,6 - 2,6	1,5 -3,0	1,35 - 3,7	1,2 - inf.
1,5	1,42 -1,60	1,40 -1,62	1,34 1,71	1,28 - 1,8	1,2 - 2,0	1,12 - 2,3	1,10 - 3,0
1,2	1,15 -1,26	1,13 -1,28	1,10 -1,33	1,06 -1,39	1,01 -1,5	0,95 -1,65	0,83 - 2,0
1,0	0,96 -1,04	0,95 -1,05	0,93 -1,09	0,90 -1,13	0,87 -1,19	0,82 -1,30	0,76 - 1,45
0,9	0,87 -0,93	0,86 - 0,94	0,84 - 0,97	0,82 -1,00	0,79 -1,05	0,75 -1,12	0,71 -1,25

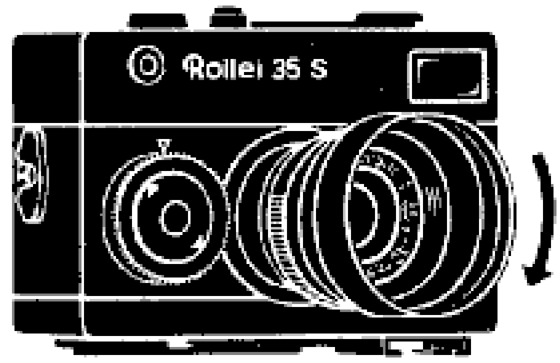
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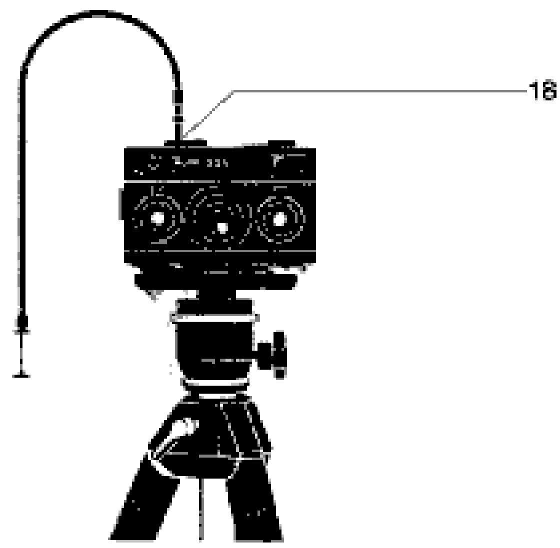
1. Shooting with the lens hood

The lens mount will take the screw-in folding lens hood to protect the lens against direct rays from the sun, as well as against splashes of water and drops of rain. It ensures optimum brilliance and sharpness for your shots. Always use it whenever possible see hint 4 also.



Practical Hints

2. Self-timer exposures



Separate self-timers can be used, provided that the travel of the release plunger on the self-timer can be precisely matched to the travel of the release button **18**.

Self-timers with too long a release plunger travel or too hard a release movement may damage the camera.

3. Exposures with cable release

Use the camera on a tripod or firm support, screw the cable release into the release knob **18**. See also "For long time exposures"

Practical Hints

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4. Exposures with filters

The thread of the lens **4** or the lens hood mount takes a screw-in filter:

- 30.5 x 0.5 for Sonnar lensed models (35S / 35SE)
- 24.0 x 0.5 for Tessar lensed models (Original 35 / 35T)

Filters mostly require an exposure correction. Its value is engraved on the filter mount. This indicates the number of stops by which the aperture has to be opened (towards lower f/numbers) or the exposure time increased .

For example if the measured aperture is f/11, and the filter correction value -1.5 (i.e. 1 l/2 aperture stops), use an aperture setting between f/8 and f/5.6

If you want to correct by increasing the exposure time, moving the shutter speed dial from one value to the next corresponds to a full exposure step correction. Half steps can only be allowed for by intermediate aperture settings.

Filters for black and white shots:

Medium yellow filter: (exposure correction -1.5). This makes the sky reproduce darker, clouds more brilliant and improves modelling in snow shadows.

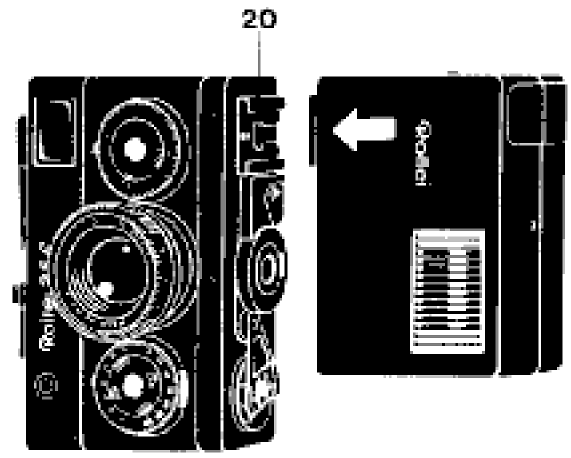
Orange filter: (exposure correction -1.5 to -3, according to the film type used). This darkens blue skies to give heavy thunderstorm effects and lightens yellows and reds.

Filters for colour shots:

Filter UV and colour conversion filter R 1.5: (these require no exposure correction). They subdue blue casts which can arise on cloudless days through the predominant blue skylight, especially in distant views. With some reversal colour films a warmer overall rendering may be desirable. In that case the R 1.5 filter may be used for all shots.

Practical Hints

5. Flash shots



Accessory shoe **20** with X-central flash outlet can take a flash gun. Flash guns without central contact require the *flash cable adapter 301060*.

Flash bulbs and electronic flash can be used. For colour shots use only blue bulbs or electronic flash.

For flash shots, ignore the exposure meter. Set the exposure time, aperture and subject distance as recommended by the manufacturer of the flash unit

Permissible shutter speeds:

Flash bulbs -1/30 second or longer (shorter speeds will cause underexposures or even no exposures at all).

Electronic flash - any speed up to 1/500 second.

Shadow areas are reduced if the flash gun is situated above the lens and the camera held accordingly: keep the flash to the left of the camera for upright shots, and on top for horizontal shots.

The camera is easy to operate in both these positions.

Practical Hints

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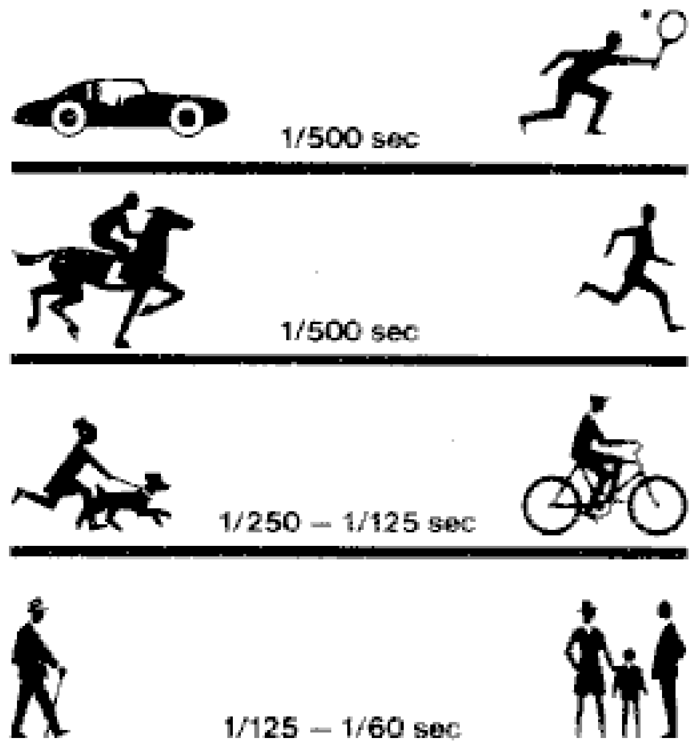
6. Selecting the best shutter speed

The figures 2 to 500 on the shutter speed dial **1** indicate fractions of a second. The speed dial engages at each setting; never set intermediate values. Image sharpness depends, among other things, on the use of a sufficiently fast shutter speed. Therefore :

With hand-held exposures: Use fast speeds to avoid camera shake. The longest usable time is 1/30 second; 1/60 and 1/125 second are safer and more reliable. With a not very steady hand use 1/125 or, better still, 1/250 second .

With moving subjects: Use short exposure times to avoid movement blur. As a general guide:

- Motor races, tennis - 1/500 second.
- Horse races, cross country runners - 1/500 second.
- Running children and cyclists -1/250 to 1/125 second.
- Walking figures, standing people-1/125 to 1/60 second.



In general: Movement at close range and across the viewing direction needs faster shutter speeds, movement from greater distances and approaching or receding from the camera allows slower shutter speeds.

Longtime exposures

The "B" setting on the shutter speed dial provides time exposures of any required length. Keep the release button depressed for the required exposure time. The shutter closes when you let go again.

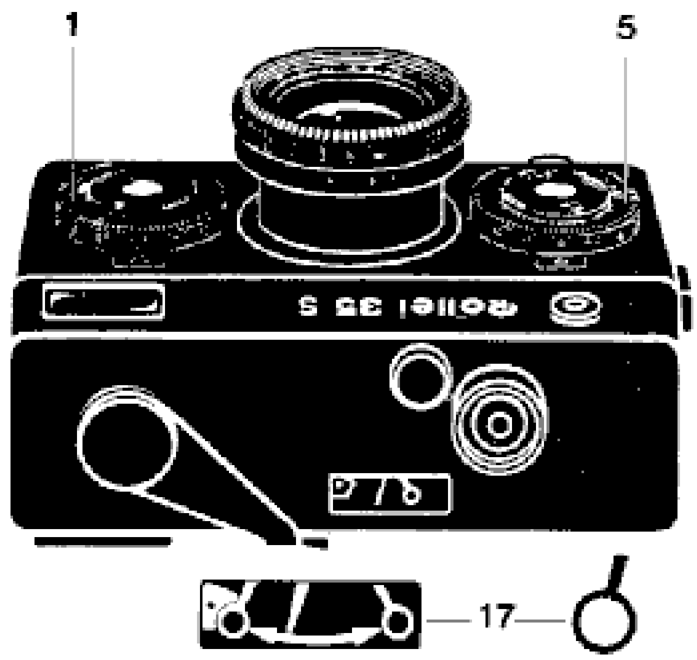
With longtime exposures you can also take shots in very poor light which is too weak for an exposure meter reading. As a special case, if you arrive at the "B" setting by lining up the matching pointer **17**, the correct exposure time is 1 second (double the next exposure setting).

For long time exposures: place the camera on a firm support or a tripod and use a cable release with time lock (see hint 3).

Practical Hints

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7. Pre-selecting apertures



According to the type of subject you can line up the matching pointer **17** with the meter needle by turning either the aperture dial **5** or the shutter speed dial **1**.

With moving subjects pre-select the exposure time to make sure of a suitably fast shutter speed Then match up the pointer by turning the aperture dial.

If on the other hand depth of field is more important (see hint 8), determine the required aperture and preselect this Now match up the pointer **17** by turning the shutter speed dial **1.** If necessary complete the exact matching with the aperture dial **5** to get a speed value in clickstop position.

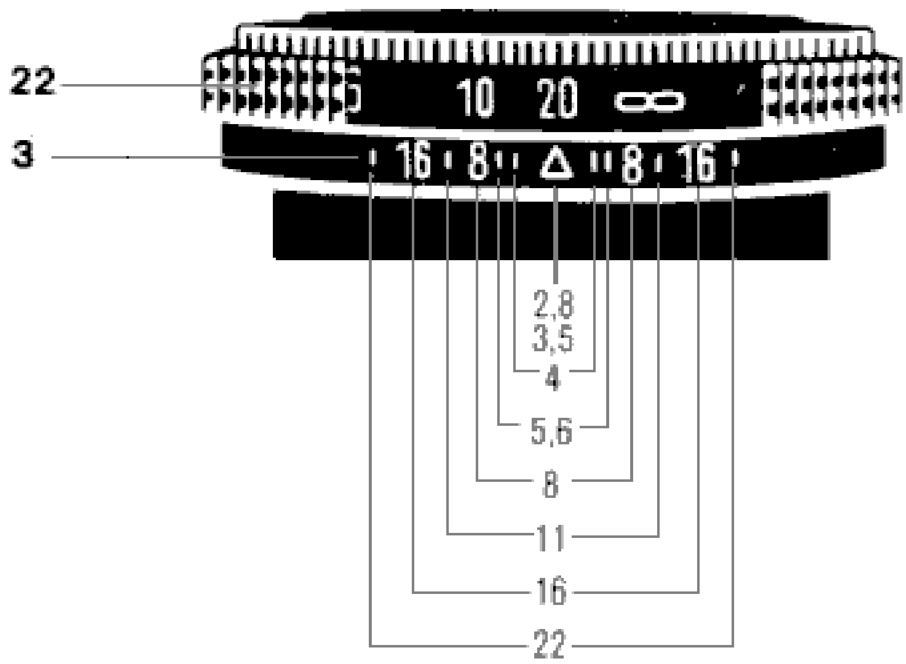
In every case the camera must point at the subject while you line up the pointer.

Practical Hints

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8. Depth of field

The image of a subject is sufficiently sharp over a range of distances in front of and behind the focused distance. This depth of field zone is shown on the depth of field scale **3**:



Look up the marks of the aperture in use to each side of the focusing index The figures on the distance ring **22** opposite these marks then indicate the sharply covered subject range

Depth of field is particularly desirable for candid snapshots, sports photography with rapidly changing subject distances, and for scenes extending in depth. For this reason the most useful snapshot settings of **6** and **20** feet (or **2** and **6** at meter scale) are marked in red on the distance ring **22**. At a medium aperture (f/8 to f/11) these settings provide extended focusing ranges:

Scale at	Distance range in focus
6 feet (2 m)	from about 4'l/2" to 9 feet (from about 1.5m to 3m)
20 feet (6 m)	from about 10 feet to infinity (from about 3m to infinity)

For distant views with near foregrounds set the infinity marking "oo" opposite the aperture in use on scale **3**. That extends the depth of field to the nearest possible point in the foreground.

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Practical Hints

9. Correct exposure

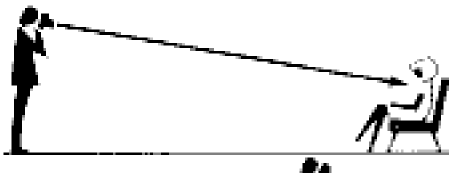
As a basic rule, always point the camera while taking exposure readings exactly in the direction of the subject. Inadvertent tilting of the camera - for example, into the sky while taking landscape views - can falsify the reading and in this case lead to under-exposure.

The exposure meter evaluates the average brightness of the measured subject field. With.subjects of average contrast it automatically indicates the correct exposure. But even with shots of considerable brightness range you can take the readings in such a way as to ensure correct exposure for the main subject.

Normal subjects: the view is lit from the front or at an angle from the side. There are no heavy shadows, and dark and bright areas are balanced. (This uniform front lighting also yields the most saturated colours in colour shots).

Result: The measured exposure is correct for the whole field of view.

A special case: The main subject contrasts strongly in brightness against the background. For example, with a portrait of a suntanned face against bright clouds an average reading would give too much importance to the sky. Yet it is the head which matters for the exposure.



The right way: Take a close-up reading with the camera near the subject until the main object completely fills the finder. After setting the exposure go back for shooting to the previous viewpoint.



Substitute reading: If a close-up reading is not possible, point the camera at a substitute object of average contrast and under the same lighting. Use the setting obtained for the exposure.

Against the light: When shooting against the light open the lens aperture by one stop (next lower f/number) .

For colour subjects to be taken on reversal colour film: Avoid very great brightness differences. A close-up reading of the shadow areas usually leads to excessive exposure for the sunlit image portions, which then appear too light and burnt out when you project the slide. An average brightness reading (as with normal subjects) here again yields pictures which correspond most closely to the natural colour impression.

Practical Hints

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10. Film transport

You can operate the winding lever**14** either in one full swing or in several short swings until it locks.

11.Changing the battery

The cadmium sulphide exposure meter **19** is powered by a ***Mallory battery PX 625***.

According to the manufacturer, **the durability of the battery is 12 to 24 months**, provided that the unused camera is kept in the case i. e. in the dark. The voltage drop occurs suddenly.

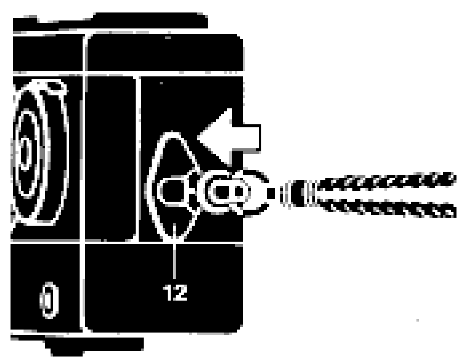
Symptom: the meter needle **16** does not deflect any more. Recommended precautions: Change battery annually, and remove it if the camera is not used over an extended period, always remove an exhausted battery, (see Inserting the battery).

12. Is the camera loaded?

If you are not sure after a long interval, unfold the rewind crank **24** and try turning it gently in the direction of the arrow. If you meet a resistance you know that there is a film in the camera. If the camera is empty, the crank **24** turns freely.

13. Carrying strap and carrying case

The carrying strap is fixed to the fitting **12** at the side. Push the protruding retaining spring against the camera body with the button on the strap and push the button home.



To remove, push down the spring leaves with a fingernail and slide off the button.

With the strap the camera can hang from the wrist even inside its carrying case. Open the zip fastener of the case and push back the latter. During shooting it simply hangs from the strap.

Practical Hints

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14. Taking care of the camera

Protect the camera against hard knocks and do not drop it.As a safety measure, wrap the strap around your wrist.

Protect the camera against moisture, dust, wind-blown sand at the seaside and continuous exposure to sunlight. This applies especially when the camera is opened while changing films. Keep the film pressure plate **26** clean, and occasionally polish it with a leather cloth. For cleaning the inside of the body use a soft brush.

A soft sable brush is also the best means for cleaning the lens **4**. The lens surfaces are sufficiently recessed to avoid accidental finger marks. To clean filters, first dust them with a soft brush and then polish with lens tissue.

If the lens surface mists over in the winter when taking the camera from the cold air outside into the warm air of a room, wait a few minutes until the deposit of moisture has evaporaled on its own.

And if at any time you have a special technical query - at home or on your travels abroad - remember that the international Rollei Service is always at your disposal for advice and information.
